

IN EMPIRE LINES.

Frocks That Will Be Worn This Autumn.

A GREAT SEASON FOR VELVET

Fall Dress Materials of Exquisite Beauty.

Signs That Indicate What the Fall Modes Will Be—No Radical Changes Looked For—Experiments With Sleeves of Contrasting Colors—Satin and Cloth Combined in Some French Models—The Princess Street Frocks—Revival of the Turquoise Shades Expected—Gold and Silver Embroideries Much Liked as Trimming—The Basqued Coat to Be Reckoned With.

Little by little the fall materials and trimmings are coming into view, and here and there a fall frock or coat appears among the summer left overs. For the best French models we must wait a little longer.

The gowns and coats shown now are chiefly of domestic manufacture, copying closely the lines and details of the summer



A DIRECTORY COAT.

models, and the few French models already in evidence show no deviation from ideas familiar to us through the summer fashions. The muslins and linens have given place to woolsens and silks, that is all.

As a matter of fact, it is improbable that any startling novelties will be launched this fall. Modifications there will be, of course, and just where emphasis will be laid there is no telling; but coming events have cast their shadows perceptibly before them, and ideas developed during the latter part of the summer have seemed but premature announcements of autumn's intentions.

The rise of the Empire modes to favor is one of these prophecies and there seems little doubt that Empire lines will figure prominently in autumn and winter costumes. Word comes that Paquin and several other great French dressmakers have set the seal of their approval upon the Empire separate coat and Empire coat and skirt costume, and have originated a number of very fetching three piece Empire models in cloth, in silk and in velvet.

By the same private letter that brings us this word comes interested comment upon the experiments which the great men are making with sleeves of contrasting material. Velvet sleeves are used with cloth or other wool frocks into whose construction other touches of velvet enter; lace sleeves are associated with bodices of wool, silk or velvet, the lace either dyed



OF OLD ROSE CLOTH.

to match the material or boldly contrasting, as in the case of a periwinkle blue cashmere whose sleeves were of white lace matching its plastron. Silk sleeves, too, are seen in wool bodices.

How far this idea will succeed remains to be seen, but if it does obtain authoritative sanction the women who have frocks to make over may rejoice.

A very effective imported model brought over by one Broadway house is of fine French broadcloth in one of the bluish red shades, which have many names and are as beautiful as they are trying to the average woman. The close fitting, high bustled bodice is cut down over a Y shaped plastron of lace bordered by folds of velvet matching the material, and the fullness of the bodice is draped slightly.

The cloth shoulder extends slightly over a moderately full elbow sleeve of velvet finished by a full of lace, the girdle is of velvet and the skirt has flat graduated bands of velvet running around the bottom.

It is very evident that a great velvet season has been planned, and doubtless the plans will not miscarry, for the exquisite softness and beauty of the velvets of to-day make them infinitely more serviceable than in the old days, when the material was hard to handle and did not lend itself readily to all kinds of manipulation.

Graduated bands of velvet will, it is said, be a favored skirt trimming for frocks of lightweight wool, silk, etc., and velvet revers, collars, buttons, bows and girdles are legion.

The quaintest of the new French frocks which we have seen was a princess of deep

purple silk chiffon velvet trimmed only with narrow folds of matching satin and a plastron of rare lace. The striking feature of the frock was its buttoning straight down the front from neck to hem.

Ribbed velvets, with either narrow or wide ribs, promise to have some success and are sometimes sold under the name of silk corduroy.

Satin and cloth are combined in some of the best French models that have been shown, a cloth skirt being accompanied by a picturesque satin coat in the same color, with trimming of hand embroidery and lace. These costumes are at their best in the rather light tones, and an orchid

stuff, and there is talk of satin visiting and street gowns, but that experiment may fail, as a similar one failed last year.

Black satin and jet are used effectively in trimming colored frocks, and a princess gown of black satin wonderfully embroidered in jet is the handsomest model sent over by one importer who is now in Paris. Coats of satin are worn not only with cloth skirts but with skirts of mouseline, chiffon, crepe, etc., and our artist has sketched one charming frock with a skirt of crepe dechine trimmed in satin bands of the same color, and a coat of satin falling to the bottom of the skirt in the back, in long coat tails.

with a flowered silk coat, lace trimmed, over a skirt of mouseline de sole is but one of a host.

The manufacturers have evidently expected a future for moiré, and the new moirés—soft and supple as are all the materials of this season, and remarkably beautiful in design—are among the most attractive of the new silks. The striped and dotted moirés, all in one tone or shot, are particularly good. One cannot tell what their fate will be, but they certainly deserve success. Moiré ribbons will, we hear, be greatly used for trimming.

Pekin silk—which to the average woman means only a velvet stripe on a silk or satin

street frock we have spoken before this. The latter is very effective upon a good figure and will be even more so later, when worn with furs, but one must admit that it is not a particularly practical model for the purpose—not nearly so practical as the princess skirt and blouse and bolero. The latter has its limitations, too.

Few tailors and dressmakers have so far made a success of the princess skirt model, and if there is any doubt as to the maker's ability it is wisest to curb one's ambition and content oneself with a skirt and girdle of the same material but cut separately and then stitched firmly together. It is much easier to achieve a

A clever arrangement of this sort was a feature of one of the frocks reproduced among the cuts, the draped girdle or corselet being cut in one with a front skirt panel running the entire length of the skirt.

The sides and back of the skirt were plaited in side plaits below the corselet and finished at the bottom by two deep tucks. The material was an old rose broadcloth and the corselet was relieved by touches of lace and a little embroidered waistcoat of black velvet.

Mention of the beauty of the new cloths is mere repetition, but one is impressed afresh each time one looks over the new showing. No other material quite takes the place of broadcloth, and the chiffon weight in these cloths is so light and supple that the material is now as practical as any light weight wool for house wear and can be handled as gracefully as any material on fashion's list.

The pastel shades in cloth appear to have a perennial place in feminine affection, and the mauve and orchid tones which have had a great success this summer will be much favored for these light toned cloths.

The banana yellows and the shade known as sauternes, the soft rose and blue on the hydrangea order are other popular light hues, while in the dark colors the various shades of bluish red, vivid yet with a bloom that softens them to subdued tones, are particularly in evidence among the first fall goods shown.

A revival of the turquoise shades is predicted, having been heralded by several exquisite turquoise costumes worn by noted leaders of fashion during the height of the Paris season. The color is repeated often in the new millinery and turquoise jeweled trimmings figure conspicuously among the latest importations, but whether the color will be much used save as a relieving note is a matter for doubt.

The striped frock sketched for this page was one of the summer garden party frocks with a turquoise motif and attained an intricate French simplicity. The foundation of white mouseline de sole was striped with narrow ribbons of turquoise velvet, and little ruffles of turquoise tulle set on a silver galon trimmed the frock.

Gold and silver embroideries promise to have considerable favor and a touch of gold enters into many of the prettiest new braids, galons and appliqué trimmings. A cord of gold in many instances finishes one edge of the velvet ribbon bands which are so much liked as trimming, and soft draped girdles of gold or silver tissue or cloth are details of some attractive imported dinner gowns, house gowns and even visiting gowns.

The basqued coat is certainly to be reckoned with this fall and has been chosen for a goodly proportion of the first fall street suits. It offers a change from the bolero and is more generally becoming than the long close fitting taffor coat or redingote.

Great variety is seen in the basqued models and with or without belt or girdle they are exceedingly jaunty and modish. A belted model originating with a French dressmaker famed for his tailor costumes had a double breasted body with a plait laid from shoulder to belt on each side of the front.

The neck was collarless but fastened snugly just around the base of the throat with a finish of fine transverse tucking in contrasting taffeta, below which ran a band of velvet. Similar trimming was on the cuffs, and velvet buttons were set in double rows down the front and trimmed the rounded basque front and the cuffs.

The elbow length sleeve has been so nearly epidemic that long sleeve models have been neglected and there is some little uncertainty in the experimenting for the first autumn street costumes. Some of these have elbow sleeves, but the more practical and severe have sleeves to the wrist.

These take the form of a moderately full coat sleeve or a gigot outline full to the elbow and close fitting below, or perhaps, as in the French model just described, there will be a close cuff reaching half way to the elbow and a Bishop top not very full and set into the cuff with plaits and without any drooping fulness.

For dressier frocks the draped top and close long undersleeve is the usual long sleeve idea, but whether draped or plain the modish sleeve takes on no exaggerated fulness. In fact it follows the outline of the arm very closely save just at the top, where it is set in with a rather high broad shouldered effect. This top fulness is in a majority of the models robbed of any awkwardness by little gores which take out the surplus cloth at the armhole yet leave the necessary shoulder breadth.

This method of managing the material does away, too, with the drooping fulness that in an ordinary puff sleeve top hides the armhole all the way round and imparts a negligent shapelessness not in harmony with the trim, well defined figure lines of the present modish silhouette.

For the youthful wearer with a good figure and an air that will help to carry off a touch of audacity the incroyable coat of one of the sketches will be extremely chic. This collar, with associated revers, is for the time being among the very definite winter possibilities, and the double shoulder cape is entirely in keeping. The soft knotted girdle and the short sleeve, with its full of lace, removes the model from the ranks of the severe tailored frock, and in an American Beauty cloth, with Peking collar, revers, and cuffs of white silk and black velvet, a girdle of black satin or supple black silk chiffon velvet and buttons of black velvet, this model would make a delightful street gown of the dressy type.

APPLEJACK.

Various Reasons Why the Making and Selling of the Drink Have Fallen Away.

CHATEAUX, N. Y., Sept. 3.—Applejack has always been popularly regarded as a tipple for the production of which New Jersey was particularly responsible, as its name and fame are almost universally associated with those of that State. As a matter of fact, Orange county, N. Y., from the earliest history of applejack making and until the last year or two was a larger producer of the liquor than any one district of New Jersey, and at one time distilled nearly as much of it as all New Jersey.

The pioneer still, at Warwick, has been operated continuously by the Sayre family since 1812. The worm used in the still was brought from England years before the Revolutionary War and was used at Newburgh until purchased by the original Sayre, in 1812, and removed to Warwick, a royalty being paid to the English Government for its use up to the time of the Revolution. The worm is made of an alloy of silver, tin and lead.

The capacity of the old Sayre still when the demand for apple whiskey worked it to its full was 20,000 gallons for the season. Formerly whiskey was made in all parts of Orange county, and the county paid to the Government an annual tax of \$125,000 on its production, more than twice as much as any other district in the Union paid on the distilling of liquor from fruit.

A few years ago a number of the largest

Dr. A. L. NELDEN

returned last Tuesday on the Kaiser Wilhelm der Goese FROM PARIS, where he has been performing some of his UNIQUE OPERATIONS.

A. L. Nelden, M. D., of the Nelden Institute, 13 East 26th St., is well known throughout the country on account of his feats in plastic and restorative surgery for cosmetic effect and his simple and unique methods in improving the personal appearance of the face, particularly in correcting all deformities and irregularities of the nose, ear, eye and line, and removing wrinkles, frowns, puffs under the eyes and double chins, also in filling out sunken cheeks, depressions from scars, and flat noses.

Dr. Nelden has been for the past few weeks in Europe, where, in Paris, he performed some operations, after which he made a tour of inspection of many of the noted hospitals in some of the principal cities, studying their methods and examining their apparatus, some of which he has imported to New York. Owing to the very large number of patients treated during the past year, there will be associated with Dr. Nelden in the Nelden Institute two most capable physicians, who will devote their time to this specialty.

The office hours for consultation, which is always gratuitous, are from 10 to 12 and 2 to 4 and also Thursday evenings 7 to 9. Many people are rendered happy and better suited for society or business by improvements in their personal appearance, and by following Dr. Nelden's advice and advice, it is never any risk attending treatment. The most thoroughly scientific apparatus and methods are used, and the best results obtainable are rendered. If you cannot call, write for free literature to Dr. A. L. NELDEN, 13 East 26th St., New York.

among the farmer distillers of applejack in Orange county became a crusade and abandoned their stills, refusing also to sell their apple crop to any purchaser who wished to distill it. The price of the apple crop was low. But for years past the demand for applejack has grown less and less, not only the local demand, but in the trade generally, and this year it is doubtful there will be made in this entire district—and the decrease will apply to all other districts in proportion—half as much of the liquor as the old Sayre distillery was alone wont to supply.

The reasons given for the decline in the demand for applejack are various. One is that the large and growing consumption of beer has supplanted the taste for strong liquor, and that applejack has had to suffer with the rest of its kind, but the fact is that there is more rye drunk in the applejack country to-day than there ever was apple whiskey. Another explanation is that it was caused by the putting on the market of apple whiskey when it was new and raw, and this year it is doubtful there will be made in this entire district—and the decrease will apply to all other districts in proportion—half as much of the liquor as the old Sayre distillery was alone wont to supply.

The chief and all sufficient reason for the passing of applejack is that the internal revenue tax on apple whiskey is the same as it is on rye or corn whiskey, and that to make a gallon of whiskey out of grain costs the distiller about one-fourth what it costs to make it of apples.

THE DEER IN NATURE.

A Sight Seen by a Man Who Has Just Got Back From the Adirondacks.

"At last," said a man who spent his summer vacation in the Adirondacks, "I have seen a live deer in nature, and now I know that the men who drew the illustrations that adorn the literature of the railroads that traverse the deer countries did not draw upon their imaginations when they made their lovely pictures. I saw a live deer, with its noble and beautiful surroundings of lake, forest and mountains, made a picture far more beautiful than any ever drawn or imagined."

"The deer we saw was feeding on the shores of a lake and was seen under circumstances singularly advantageous. The lake is one of many in this region that by reason of their comparative inaccessibility, yet remain unspoiled. The only camp on its shores was the one to which with a guide we had come."

"We saw this deer, a buck, standing in the water among the lily pads, feeding, at a point perhaps a thousand feet from us, down the lake and on the opposite, or eastern, shore, the time being about an hour before sunset. We could see the deer plainly from where we were at our camp, but we got into our boats and paddled gently nearer for a better view. The wind favoring us, we got at least within 500 feet of it. And what a picture!"

"The deer stood knee-deep in the water and maybe twenty or thirty feet from its edge, and as it was standing on the eastern shore the sun was in the West, and flooding the whole face of the lake between us and the deer with light, fell full and clear and strong upon it, bringing it out against the dark background beyond as clear and well defined in form and feature as though it had been seen just across a street. We could not have a better view of a deer, and we could never even hope to have another view of one in so perfect a setting."

"Our own camp was at our back, so there was nowhere in sight any sign of human occupancy—the whole scene was one of nature in its original and perfect simplicity."

"The deer, as I have said, stood on the opposite shore of the lake from us, and it stood right at the middle point of that shore's line, at the center of the picture. For the foreground there was the lake, all the time by the side of which we were, and the deer there was the little expanse of water between it and the shore and there on the land, along the shore, its very steep forest growth, and there it stood, that to the sky, with individual trees showing against it on their tops, rose the treelined mountains. It was a grand and most beautiful setting for that one living form as its center, the sun brightened figure of the deer."

"It was a wonderful picture, nothing less. But of course it couldn't stay that way always. In a moment the deer threw up its head, high and alert—how many times had I seen deer in that attitude in pictures. Here was a live deer throwing its head up so."

"This time, however, it lowered its head again presently and went on feeding; but a moment later it went to its knees, and there it stood for a little, head up and intent."

"Then suddenly it jumped. I should think, twelve feet in the air and twelve feet toward the shore in one leap, making a great splash in the water when it jumped and when it came down, and in two more like jumps it cleared the water and made the land, and then we got but just one more glimpse of it as it went dashing across a little open space between trees to disappear in the forest."

"I no longer think the artists drew on their fancy when they made the deer pictures. I have seen a deer in nature."

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WOODBURY



A GOWN OF MOUSSELINE, ONE OF LACE AND A THIRD OF CREPE DECHINE AND TAFFETA.

or pinkish mauve costume of this type was especially successful.

As we noted last week, satin seems to be

A flat band of heavy lace borders the coat fronts, tails and neck, forms an epaulette and runs the length of the elbow sleeve. A chemise of crepe set on a transparent lace yoke shows between the coat fronts.

The new brocade silks and the rich yet supple armure, faille and other new-old weaves in plain silk are also used for the



OF MOUSSELINE DE SOIR.

dear to the hearts of the dressmakers and, both as dress material and as trimming, has gained greatly in popularity. For dinner and evening wear it will, so rumor says, be smarter than the more diaphanous

ground, though the French apply it to other white and color striped silk effects—in high favor for revers, waist coats, etc.

A cloth suit.



A CLOTH SUIT.

and is even used for whole coats over a plain tone skirt. Black and white and all black are restored to favor this fall, both in millinery and frocks, a fact for which many women will be grateful. The black broadcloth street suit will be even more chic than it was last spring and the black velvet trimmings will, it is asserted, be extremely modish.

Of the princess skirt and the princess

smooth fitting girdle and join it to the skirt to make a skirt and girdle in one with results satisfactory as to curve and line and fit.

Some of the French gowns have princess skirts whose girdle parts are softly draped



A FLOWERED SILK COAT.

in clinging folds, but these effects require even more skill than is demanded by the smooth skirt and girdle models.